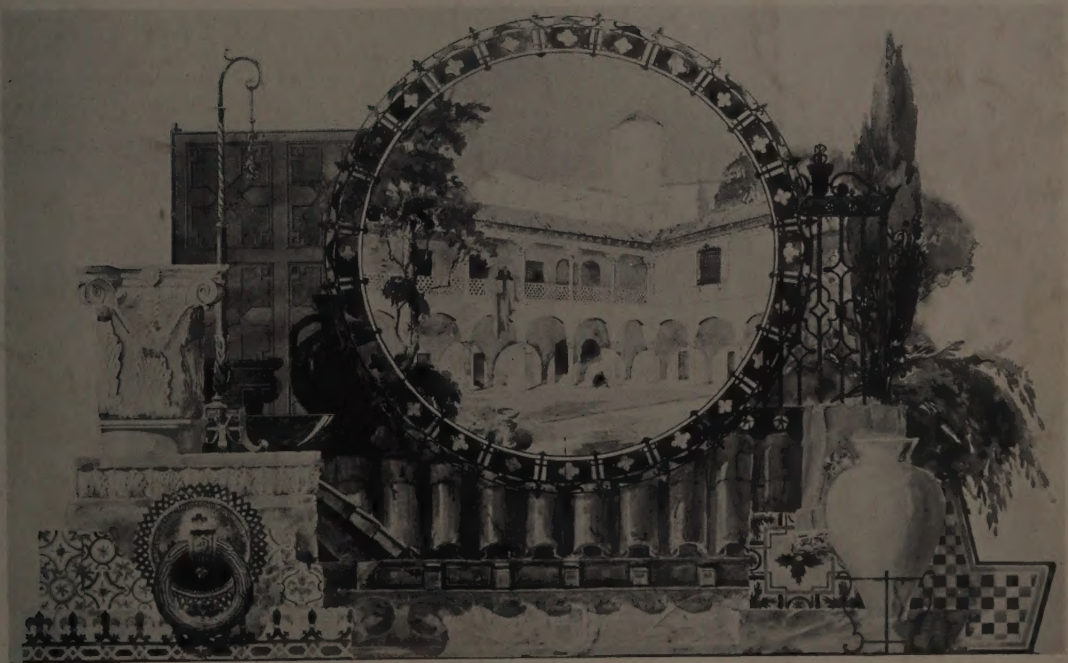


THE
BULLETIN
OF THE
BEAUX-ARTS INSTITUTE OF DESIGN



MAY • 1935

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The Critiques appearing in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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ENTERED AS SECOND-CLASS MATTER DECEMBER 23, 1924, AT THE POST OFFICE AT NEW YORK, N. Y. UNDER THE ACT OF MARCH 3, 1879.

ANNOUNCEMENT CONCERNING THE DEPARTMENT OF SCULPTURE

The Board of Trustees of the Beaux-Arts Institute of Design, acting according to its Constitution, for the Institute, has found it necessary to discontinue for the present the work of the Department of Sculpture. This is done with deep regret, but it is not a matter of choice at all, as the Institute has not been able to secure the funds, either from its own resources or by appeals to

others, to continue this work after the end of the present school year.

We are sure that every member of the Institute regrets this necessity, and feels most grateful to the men whose devotion for the past years has made the work of this Department possible.

CHESTER ALDRICH,

CHAIRMAN OF THE BOARD OF TRUSTEES.

INFORMATION ON PROBLEMS OF THE COMING ERA

DEPARTMENT OF ARCHITECTURE 1935-1936

BY ELY JACQUES KAHN

For the work of the coming year, the B.A.I.D. wishes to announce certain decisions that have been reached after deliberations with representatives of various architectural schools, members of the Board of the Institute and other individuals interested in its welfare.

There is little question but that changes in architectural practice and architectural education are to be expected. To assume that any system, satisfactory as it may have been, can continue indefinitely is impossible. Whether the competitive system, such as the Institute maintains, is necessarily the ideal one, or whether a procedure in which a student works on a particular project and sets his own pace and standards, is not our concern for the moment.

It is assumed that there is value in the opportunity of students in various parts of the country studying problems that are written by competent practicing architects and enjoying the criticism of other qualified persons to the end that their solutions can be judged by juries, first in their respective localities and finally in New York. The student has the opportunity of testing his prowess in analysis and presentation before individuals who judge him on his merits, much as he will be required to present himself later to the community which he may be called upon to serve.

The tendency of the Institute has been to eliminate as much as possible purely paper conceptions of architecture, to encourage sound study and reasonable presentations. There has been too much trickery at times, purely clever painting and indication that has absolutely no relation to architecture. The sooner that is eliminated, the more quickly real architecture will emerge. As an instance of this principle of development, the Paris Prize Competition no longer calls for huge drawings in which emphasis is put on cleverness. Imputations that

students profited by too much assistance was another factor that has brought this important contest to a group of three, 36 hour competitions where the student works alone, obtains no assistance whatsoever and will win by proving his worth.

In a study of the Institute's work as a whole, it has been decided that the Analytique problems will be discontinued. Inasmuch as preparatory work of this nature is done in the schools and ateliers, there is no reason why the Institute should insist upon repeating such work. Recommendations by patrons that students are ready to undertake B.A.I.D. work will be accepted in lieu of required values heretofore required.

The total number of problems in Classes A and B will be reduced to five instead of six for the year. It has proven to be difficult to adjust our former calendars to school calendars, and this re-arrangement will permit schools to introduce other work that may be deemed advisable.

The Archaeology problems will be continued on the theory that exercises of this type are healthy opportunities for study of historic forms as well as occasions for study of rendering and sheet composition. The effort will be continued to have these problems stimulate original design, based on knowledge of historic forms in contrast to a principle of copying from available documents.

A serious effort will be made to develop the B.A.I.D. work on an increasingly mature basis. Whether this will mean further elimination of preparatory work as done in Class B, or the introduction of construction elements so as to bring the student in line for recommendation to Registration Boards as qualified for application to practice, remains to be seen.

INTRODUCTORY ARTICLE

A CANOE CLUB—CLASS B PROJET VI

BY W. POPE BARNEY

The summer projet may well be taken as an opportunity to approach the solution of a problem in a more thoroughgoing manner than the five or six weeks normally allotted. Study by means of a rough model in clay or cardboard would be very helpful in enabling one to visualize a group as a whole with definitely reasoned relation to the water, the hillside, approaching road and the area set aside for play.

Approaching cars should get a view of the lake and the club house—a sort of appetizer preceding the hours of recreation which are to follow. The parking space might be arranged so as not to detract from the beauty and charm of the club house and its natural setting.

Members may enter the club either through the lounge room and thence to the locker rooms, or through the locker rooms direct. After changing to appropriate costumes for recreation, it should be possible to go immediately to the play areas or to the lake front without passing through the rest of the building.

The dining room and dining terrace will frequently be used by very small groups and some scheme should be looked for that would make such small groups com-

fortable. In the exposure of dining areas and lounge it should be definitely borne in mind that those who come to the club come for the beauty of its natural surroundings. They should therefore get a sense of the presence of the water and the woods.

The small membership would indicate the great desirability of an efficient organization of the service portion of the buildings. This might also be considered in the layout of the entire group. An over-elaboration of units and a too great spreading out would make necessary a larger staff than is contemplated.

The play areas should have spaces adjacent to them where spectators can informally group themselves to watch the players.

The canoe storage should be conveniently adjacent to the launching wharf and might well be arranged with doors sliding up overhead so that in good weather the building is little more than a shed completely open on the lake side.

The character of the projet is not necessarily rustic, but it certainly should have the charm of picturesqueness, or simplicity and intimate scale.

A SPANISH PATIO

ARCHAEOLOGY PROJET IV

JUDGMENT MARCH 12, 1935

The plan of a Spanish house is derived from two sources—Ancient Rome and the Orient, the prevailing type being a succession of high, symmetrical and rectangular rooms, grouped around a patio or court or open from it and connecting with each other only by means of the colonnade of the patio. The house still preserves to the present time a very closed, reserved and repellant

exterior, not revealing its real character. The house very often has two floors for the reason that the ground floor is occupied in summer because of its greater coolness. Undoubtedly the Moorish occupation accentuated the privacy of these courts by providing a secluded area within the walls of the house in which the women might enjoy the fresh air without being seen from the street; iron

window grilles were designed for the protection and seclusion of the women; the use of geometric patterns for decoration, the very characteristic wooden ceilings known as "artesonados," and the common use of polychrome tile for walls, pavements and fountains are of definite Oriental origin.

It is the purpose of this projet to encourage the design of an intimate Spanish patio of the less pretentious sort, two storeys in height and 120 feet in its greatest horizontal dimension. Attention should be focussed on the intent to design an "indoor garden and outdoor salon," with no sharp contrasts between these two settings of daily life. Splendid opportunity is thus afforded to contrast plain wall surfaces with enrichments of wooden ceilings and doors, iron grilles, tile decoration and garden planting.

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JURY OF AWARD

John C. B. Moore
 Frank E. Perkins

Francis A. Nelson
 Viggo Rambusch

James Stewardson
 Thomas B. Temple

Leonard B. Wamnes

CRITIQUE

BY JOHN C. B. MOORE

The following drawings were distinguished for the careful analysis of the spirit and character of the style of architecture required.

A. P. Amari, New York University: Excellent design in the required manner, good details, all well composed, well drawn and effectively presented in harmonious color.

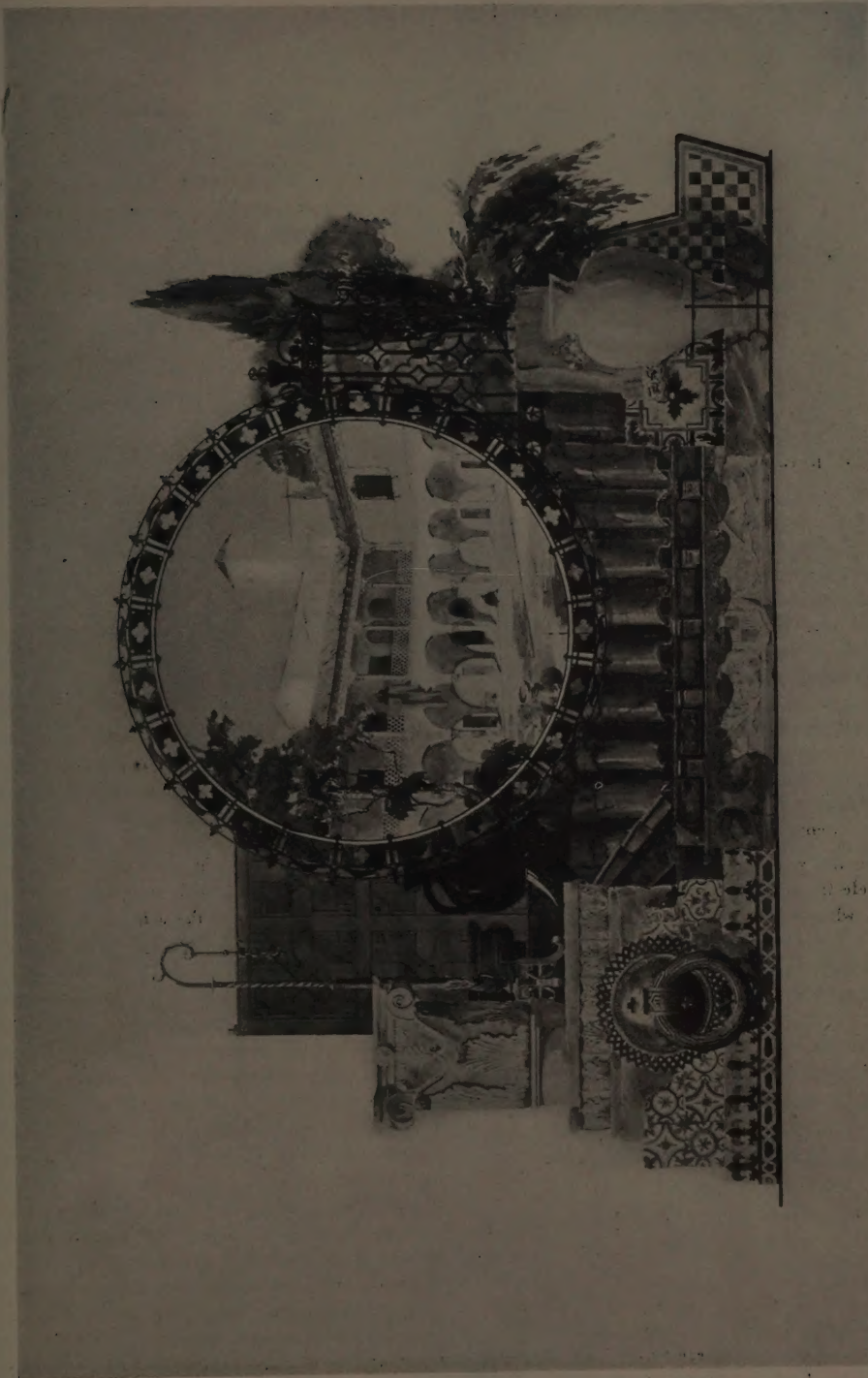
A. E. Van Namee, University of Notre Dame: Excellent style, using extremely single elements which might possibly be criticised broadly as, Latin rather than specifically Spanish; good details, sheet well composed and well rendered.

C. R. Gairing, University of Illinois: Spanish of an extreme style, second storey wall of the court in part unaccountably missing. Details well studied and well drawn, but ineffectively rendered from the point of view of values and color opposition; sheet not particularly well arranged.

T. A. Federico, New York University: Well studied but unfortunate in color.

M. F. Gaul, University of Notre Dame: Simple, somewhat lacking in detail, but well studied and well presented.

The jury's attention was drawn to a number of drawings which showed very little careful analysis of the required style or adequate draftsmanship in presentation, and which were rendered in a hasty and florid manner. This type of work is particularly inappropriate for archaeological studies; it was recompensed with crosses and will be discouraged in the future. Individual study and expression can be recognized even when the presentation is very simple and without color; it will be rewarded.



SECOND MEDAL—A. P. AMARI, NEW YORK UNIVERSITY.
ARCHAEOLOGY PROJET IV—A SPANISH PATIO

A GROUP OF ACCESSORIES

ELEMENTARY INTERIOR DESIGN IV

JUDGMENT MARCH 12, 1935

Against a background of wood, wallpaper, fabric, or any other material the competitor desires, three separate items, a lamp, a cigarette case, and an ash tray, are to be designed and arranged as a composition on a table top.

The three pieces must be inter-related in design and color whether contrasting or otherwise. The rendering must interpret the actual material of the items.

JURY OF AWARDS

Mrs. Archibald M. Brown
Walter Johnson

Henry F. Bultitude

Ralph Walker

Robert F. Smith
Sherrill Whiton

CRITIQUE

BY WALTER JOHNSON

Of the fifteen rendus submitted, the majority showed a reasonable appreciation of the problem. In most there was a scheme of design showing an underlying relation, a way found to express accurately the objects themselves, and a general excellence in rendering.

In some cases the student did not realize what was variety in the selection of objects to the point of being interesting, and what was variety to the point of confusion, neither did they sense the difference between a combination of shapes that made for rhythm, and one that made for monotony. In scale, the various objects were frequently unsuitable to their uses, and were not plausible in their relation to each other. In color, the objects were often not related to their background, thus the two were not harmonious or interesting.

The two best problems were by A. R. Williams of University of Illinois, with an ensemble of Chinese objets d'art on a lacquer table, against a painted panel; and by D. C. Tavano of Carnegie Institute of Technology, an assembly of modern accessories, in a modern setting. Both were awarded a second medal.

The use of Chinese objects in A. R. Williams' problem was an example of excellent taste in selection, charming in its use of color, which was interestingly inter-related in the various items. Each article was both suitable for

its use and attractive for its own sake, as well as accumulative in its interest for the whole group. This was undoubtedly a charming group of related objects, beautifully rendered.

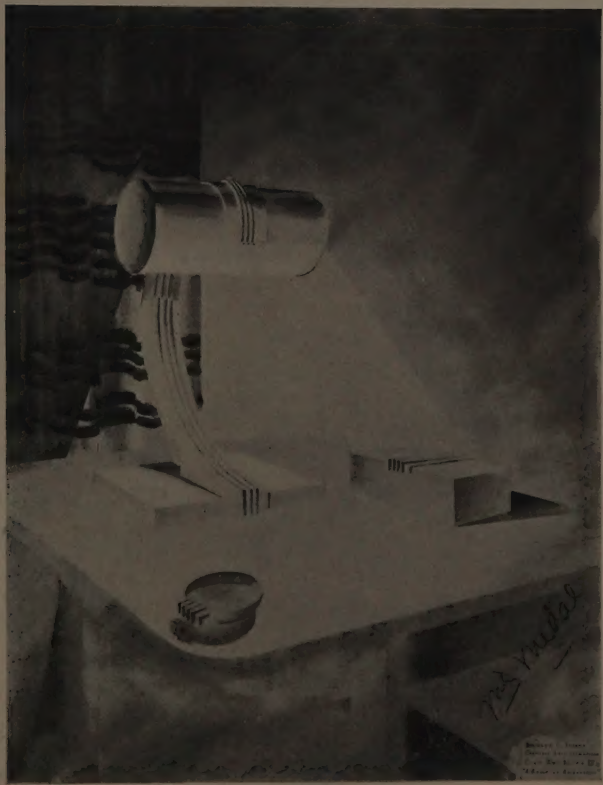
The group by Miss Tavano presented in a modern feeling, showed both originality and a decided sense of style. There was an expression of both beauty and fitness in the design of the lamp; and the ash tray and cigarette box. The drapery was sympathetically in key with the rest, in color, texture, and design.

Were there space, more might be said about the remaining rendus. One would like to discuss for example the other compositions in the Chinese taste which fell short in one way or another; one or two problems which were offensive in color, another in scale. One would also like to mention in passing, the charm and humor, regardless of its other less successful attributes, of the Victorian ensemble.

Suffice it to say the showing was creditable. The second medal problems seemed to be outstanding and each showed quite a different approach; one inclining to a conservative, traditional taste, and rendered in a technique sympathetic to that taste; and the other to a modern, functional one, presented in a suitably free rendering; but both successful to a degree in meeting the requirements of the problem.



SECOND MEDAL—A. R. WILLIAMS, UNIVERSITY OF ILLINOIS



SECOND MEDAL—D. C. TAVANO, CARNEGIE INSTITUTE OF TECHNOLOGY
ELEMENTARY INTERIOR DESIGN IV—A GROUP OF ACCESSORIES

A STAGE SET

ADVANCED INTERIOR DESIGN IV

JUDGMENT MARCH 12, 1935

For a stage the dimensions of which shall not exceed the following: opening between tormentors 35 feet, from stage floor to masking border 20 feet, and a depth of 30 feet from curtain line; is to be designed a complete set

for Act II, Scene 7 of the Merchant of Venice. It is expected that the decorations and furnishings will be in the period of the time of the action and in character with the social position of the family.

JURY OF AWARD

Mrs. Archibald M. Brown
Walter Johnson

Henry F. Bultitude

Ralph Walker

Robert F. Smith
Sherrill Whiton

CRITIQUE

BY WALTER JOHNSON

The most successful handling of the problem in this competition was E. F. Iversen's set shown in the accompanying illustration.

This shows a central, highly dramatic arrangement of the caskets upon a dais, a grandiose, sheltering sweep of curtain which rises at the back and disappears far up into the flies, and a tall imposing line of columns rising a little to the right, to balance the curtain.

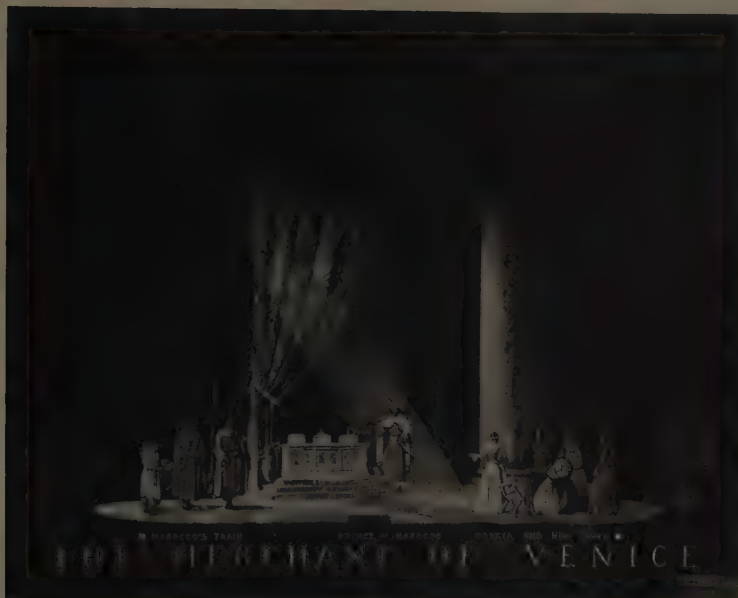
A colorful shaft of light falling from high above the group, rivets the attention of the spectator on the action of the scene. This it does both by the magical emphasis which the light casts on the caskets and the central figure in the action, as well as by its imaginative method of sharply defining the limits of the scene.

This was a simple bold approach, done at a stroke. Its dramatic effectiveness and rightness are felt immediately. There is an economy of means here, but imagination and beauty are felt as well. The costumes, the atmosphere of a Venetian interior and the groupings were all plausible and suitable. But the chief merit is apparent at first glance—the imaginative method of its presentation.

The other rendus were not as happy in their solutions. There was on the part of most contestants a certain amount of research into the costumes and interiors of the period, but this knowledge should have been fused with other elements to make an effective scenic background. In most cases a more or less historically correct background was the single contribution.

In one problem the dramatic focus of the scene was badly distorted by placing the casket grouping at an awkward angle; in another the stage picture showed an unpleasant lack of balance. The handling of color generally was not as successful as it might be. In one case it was frankly bad. In still another, despite an obviously industrious study of Renaissance interior architecture including floor plans and elevations, it was evident that the contestant had completely missed the problem incorporating a scenic background.

The majority of the problems were lacking chiefly in the primary quality of imagination. Merely a room, furnished in an historical Renaissance manner, without attention to several other matters, is far from becoming a successful stage set for the scene proposed.



SECOND MEDAL—E. F. IVERSEN, NEW YORK UNIVERSITY
ADVANCED INTERIOR DESIGN IV—A STAGE SET

A BANK FOR SAVINGS

CLASS "A" III PROJET—ILLUMINATING ENGINEERING SOCIETY PRIZE

JUDGMENT MARCH 19, 1935

The following prizes will be awarded: First Prize \$500.00; Second Prize \$250.00; Third Prize \$150.00; seven prizes of \$50.00 each. An additional amount is available in the form of scholarships covering registration fee for the second half of the current school year.

This prize will be awarded yearly to and including the school year 1940-1941.

This particular study is a main banking room in which the problem is illumination. In addition to providing adequate intensity, the lighting scheme should be an important element of the architectural design.

The building is to be located in the business center of a large city where the surrounding structures are high and the streets rather narrow, on a plot 60 feet by 200 feet with the principal street on one end. A side street bounds one side and a still less important street on the other end; the fourth side abuts another lot on which there is a tall building.

Banks of this type compete for business and the hope of the Directors is that this building not only will have an exterior both dignified and attractive but will also have a cheerful imposing banking room. The natural light is so obscured by surrounding buildings that in the winter it is particularly poor. As the Bank will be open evenings, the lighting system becomes of major importance. It is also desired to have appropriate exterior lighting.

The principal requirements are as follows:

GROUND FLOOR:

- a. Entrance Vestibule.
- b. Large stair to Safe Deposit Vault located in the basement.
Elevator (public).
- c. Main Banking Room with large public space.
- d. Officers platform for five officers with coat and toilet rooms.
Secretary's room.

- e. New Accounts Department with five desks. The customers after opening an account, have to be taken to a teller's window to make their deposit.
 - f. 20 Tellers. Both receiving and paying are done by the same teller.
- Space for three large filing cabinets or "tub," containing data on each account—each "tub" being used by six tellers.
- One Head Teller cage and work space separated from the others by a grille.
- Work space for a few clerks.
- 4 Special Tellers for Christmas accounts, children and special savings.
- 2 Telephone Booths.

Service elevator and entrance.

Special service money lift to connect with vault below.

The basement, of which no plan is required will contain, a Safe Deposit Vault for 10,000 boxes, with custodian's office, and 40 Coupon Rooms; public toilets for men and women; storerooms and service; bank vault; lockers and toilets for 60 men employees. On a mezzanine floor will be located the women's rest rooms; telephone switchboards, etc.; lockers and toilets for 40 women employees; and a Cashier's Department accessible to the public. On the one upper floor of the Bank will be located the offices for the chief executives; real estate, mortgage, and auditing departments; board room.

JURY OF AWARD

C. W. Beeston
Archibald M. Brown
Alfred Busselle, Jr.
Joseph H. Freedlander
William H. Gompert
John Theodore Haneman

Edward S. Hewitt
A. Musgrave Hyde
Ely Jacques Kahn
Julian Clarence Levi
James C. Mackenzie
John C. B. Moore

Charles L. Nutt
James W. O'Connor
Robert B. O'Connor
Carl L. Otto
R. K. Posey
Worthen Paxton
Peter Schladermundt
Samuel R. Moore

Leonard Schultze
Henry R. Sedgwick
Seth Talcott
Harold Tatton
D. Everett Waid
Ralph T. Walker
Leonard B. Wamnes

JURY OF ENGINEERS

D. W. Atwater
W. T. Blackwell
L. G. Cook

H. E. D'Andrade
H. B. Dates
C. D. Fawcett

L. H. Graves
Foster Gunnison
C. A. B. Halvorson

A. B. Oday
A. L. Powell
L. A. S. Wood

School Representatives:

Jan Ruhtenberg, Columbia University

Camille Grapin, Carnegie Institute of Technology

B. K. Johnstone, Pennsylvania State College

CRITIQUE

BY A. L. POWELL, PRESIDENT ILLUMINATING ENGINEERING SOCIETY

It has been of great interest to have observed intimately the schemes of lighting suggested by the architectural students for the four competitions which have been held to date for this prize. In the first, a Great Hall for the Electrical Building at the World's Fair, imagination and originality was greatly in evidence, although it is true that a number of the students supplied so few details or indicated their lighting arrangement so indefinitely that it was practically impossible to tell what they had in mind. Quite a number of the schemes suggested could not have been made to function in the manner which the designer proposed.

In the second competition, that covering the General Waiting Room of a Railroad Station, it was evident that the contestants as a whole had begun to have a better grasp of the fundamentals of illumination and there was less of the thoroughly imaginative type of planning to be noted.

In the third year the problem was that of a Church Interior and an extremely wide variety of workable lighting methods were suggested.

This year in planning the illumination for a bank the entrants became even more rational than before when thinking of lighting. This does not imply that originality

was not evident, but there were an extremely small number of drawings which could not be considered because of the unworkable character of the lighting arrangement.

At this point it may be said that the architects on the jury cooperate to the fullest degree with the engineers. If the engineers contend that a lighting scheme was entirely unfeasible, the projet was not considered for a reward. It was not necessary, of course, that the student show a most complete grasp of the lighting phases of the design, but he must at least suggest a scheme which with technical advice and the use of proper equipment and the right sizes of lamps, etc., could be made into something which would give satisfaction to the future occupants of the building.

There was probably a less wide variation this year than before in the basic schemes suggested for lighting. There was less of the fantastic and more restraint throughout. In general, it may be said that all of the schemes were modern in the broad sense of the word, and therefore required modern light sources if they were to be effective. They did not follow the old tradition of the flame. None of the students suggested chandeliers or sconces where electric bulbs replaced candle flames. In most of the solutions there was an attempt made to work out the details of the spacing of light sources, amount of wattage necessary to produce the desired level of illumination, etc. Some of the computations were sadly in error but they served a useful purpose in bringing to the future practitioners' attention the fact that lighting effects can be predicted with considerable accuracy by the specialist.

The first prize by J. Kabatsky, of New York University, was restrained from both the architectural and lighting viewpoint. The lighting scheme was not the most inexpensive to install and maintain, but since no limitations were placed on economic features, this was not considered as objectionable. With his lighting arrangement the whole interior becomes a glowing mass. The side walls and ceiling are of etched diffusing glass, the former are lighted from behind by rows of lamps and reflectors symmetrically placed. He realized that light sources should not be visible and directed the flux toward a white outer shell from which it is diffusely reflected and renders the walls luminous. The central panel of the ceiling is of a different type of decorated glass and this more brilliantly illuminated by direct lighting sources with suitable reflectors placed several feet above. He appreciated that such an arrangement as this would avoid the monotony of uniform brightness throughout and emphasized the central motif. Special local lighting of higher level is provided at the tellers' windows and for the public desks.

The exterior has a huge glass mural as a central vertical panel in the form of a conventionalized map of

Manhattan. This is illuminated by a row of reflectors at the top and bottom which project the light vertically up and down. The details of this arrangement are not as carefully worked out as they might have been and it would probably be necessary to provide more space than indicated, and engineering advice would be required to produce a desirable uniformity.

The second prize by J. C. Fabricius, also of New York University, is somewhat similar in principle of lighting, although quite different in general feeling. Here only the central section of the ceiling is of glass and this is skillfully arranged as to paneling with allegorical figures in the large sections. Symmetrically placed mirrored glass distributing reflectors with lamps are located beneath the roof of the penthouse section. A striking line of cylindrical columns separate the central panel from the side bays in which are circular louvered openings in the ceiling, and above which semi-concentrating projectors and diffusing glass covers are used for direct lighting. On the exterior a rather narrow panel with bas-relief decoration is made luminous through transmitted light. Light sources are placed at the side and arranged to direct the flux across the glass. Again the student has realized that it would be difficult to conceal lamps directly behind. Above the panel is a molded glass figure which is directly lighted from diffusing reflectors behind, giving this life and sparkle. The whole scheme, exterior and interior, is restrained and most practical. Installation expense would be relatively low for a proposition of this magnitude.

The solution which C. E. Brush of Princeton University presented, for which he received Second Medal and a Prize, was simple and neat throughout, his aim being to make the ensemble restful. There was no overhead artificial light although the exterior showed a clerestory section in the penthouse. This, however, was not evident in the section views of the interior. His lighting from the side walls was entirely indirect. Between each of the windows and on the end walls are vertical aluminum reflecting troughs. In these is placed a combination of mercury vapor and neon gaseous conductor light sources. With proper arrangement of these, interesting color effects can be obtained on the illuminated surfaces and the resultant indirect light through mixing can be a synthetic white. The rendering does not indicate that the designer has a clear picture of what the effect would be, but the scheme is basically sound. The effect pictured would more likely be obtained with incandescent lamps than with the gaseous conductor light sources, but the principle would work with either type. On the exterior is a large clock with a luminous face directly lighted and a rather striking grille designed around the entrance, also illuminated from the rear.

The drawing of W. A. Trimble, Carnegie Institute of Technology, is rather conventional although he has given an original touch to many of the details. As he states, the illumination of the main banking room is supplied by three easily accessible sources which are in the form of huge tubs well above eye level. In these are large lamps and reflectors directing light to the plaster ceiling giving a totally indirect effect. He illuminates the exterior by the housing of concealed tubular sources thus preventing the structure being a dark spot in the picture. The scheme would be most inexpensive to install, not costly to operate or maintain. As a decorative effect he describes and illustrates the use of colored lights behind the ventilating grilles. The entrance doorway is flood-lighted from concealed sources above and in front.

A. A. Grasso, of New York University, submitted a design, in simple pastel tints and delicate in treatment. There are ten large ceiling coffers of octagonal shape with diffusing glass coverings directly lighted. The ceiling between the coffers would be dark and to offset this there is on the central check desk an indirect projecting unit. His façade is of pierced stonework through which a gold background shows. Concealed light sources reveal the design in silhouette.

R. L. Farr, University of Pennsylvania, uses a totally indirect system from lamps and concentrating reflectors placed behind a luminous panel at the top of the wainscoting. Maintenance and mechanical features are worked out in a most ingenious manner. On the exterior there is a luminous marquee which projects light up and down on the façade. In the rendering he has indicated with considerable skill the interesting shadow effects that could be obtained from some lettering in high relief.

J. Stein, University of Illinois, lighted his interior

through a series of three interesting slightly concave skylights of crystalline pattern.

S. Katz, New York University, used a central skylight with louvered direct lighting reflectors in the side bay.

The three following were awarded Second Medals but were not eligible for prizes.

E. F. Iversen, New York University, produced his principal interior source by a series of boxes of triangular cross section extending around the room. The upper half of these is of clear glass and the lower half of diffusing glass producing luminous bands for ornament and a general indirect effect.

J. W. Gløe, University of Pennsylvania, illuminates the banking room with a direct system through a hung glass ceiling of opal flashed glass using a combination of high intensity mercury lamps and MAZDA lamps to produce a synthetic white light or daylight for a daylight effect. He proposes to take the heat from the lighting sources into the heating system in winter and by-pass this into ventilating ducts in the summertime.

C. C. Taylor, Pennsylvania State College, introduces in the side wall, bands of sculptural glass on both the exterior and interior surfaces. Through the use of low wattage lamps these become decorative elements visible to passers-by as well as to the occupants. He provides general light through three circular discs or skylights.

If some of the divers schemes suggested in this competition were actually applied to banking structures, we would have some most interesting effects and, in general, better lighting than provided by the architects who planned structures in the past. The contestants have used light as a decorative medium, have taken advantage of its drawing power, and apparently have quite a comprehensive picture of the potentialities of this medium.

CRITIQUE

There is little I can add to Mr. Powell's able and careful analysis of the Prize Winning drawings, except to draw attention to a few reactions from the architect's viewpoint:

Apart from illuminating one of the most difficult problems is the decoration of vast interior wall surfaces. That, undoubtedly, was why it was not possible to find enough projects to award the 10 prizes so generously offered by the Illuminating Engineering Society.

The first prize by J. Kabatsky, New York University, answered the jury's prayer for, instead of murals or maps, it made of the vast banking space one immense lighting fixture, costly no doubt, but a really swell idea.

The second prize by J. Fabricius, New York University had an extremely simple solution. The columns seemed superfluous but the ceiling treatment was beautiful.

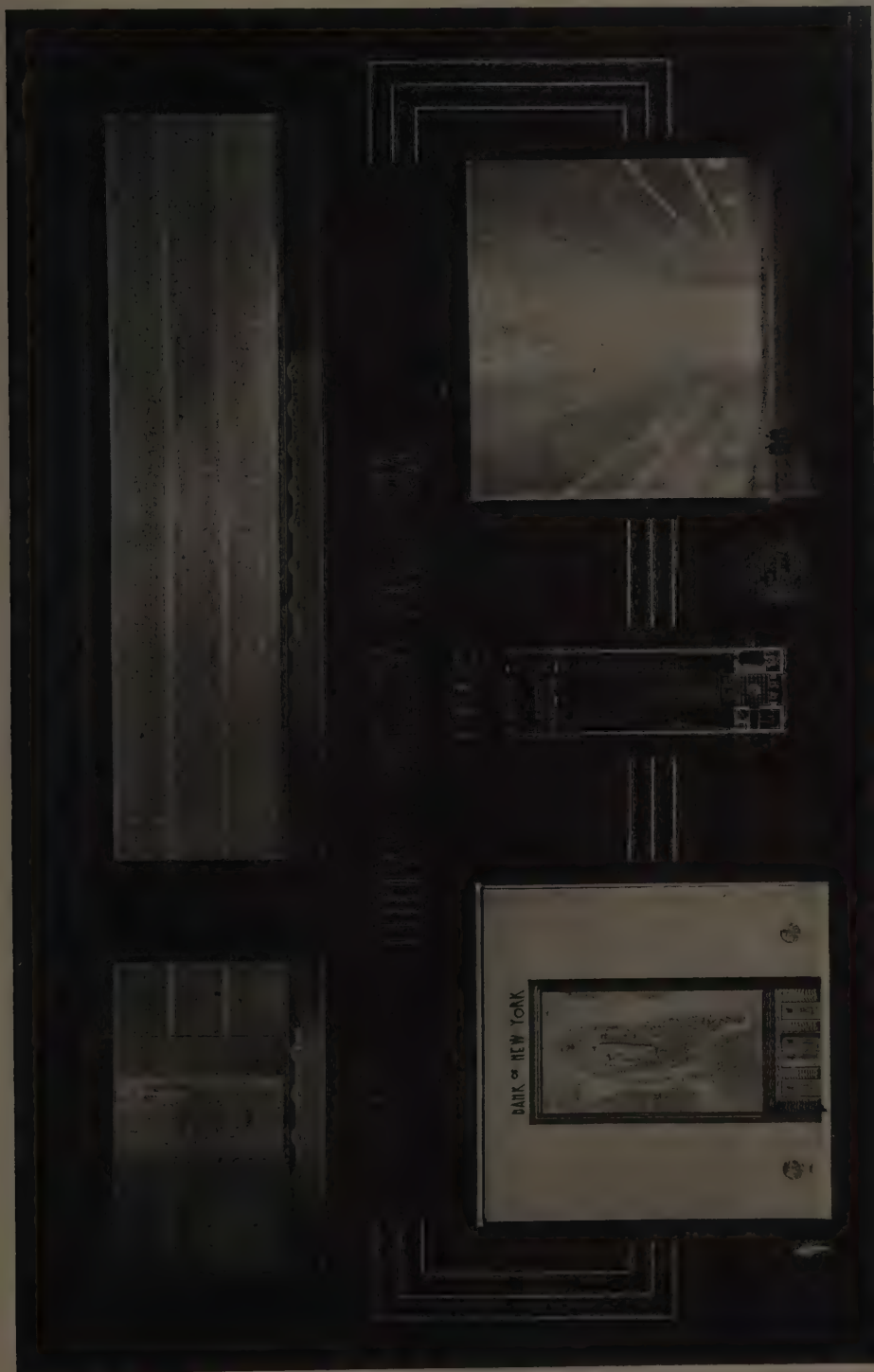
Of the five second medals, that of C. C. Taylor, of Penn-

BY ARCHIBALD M. BROWN

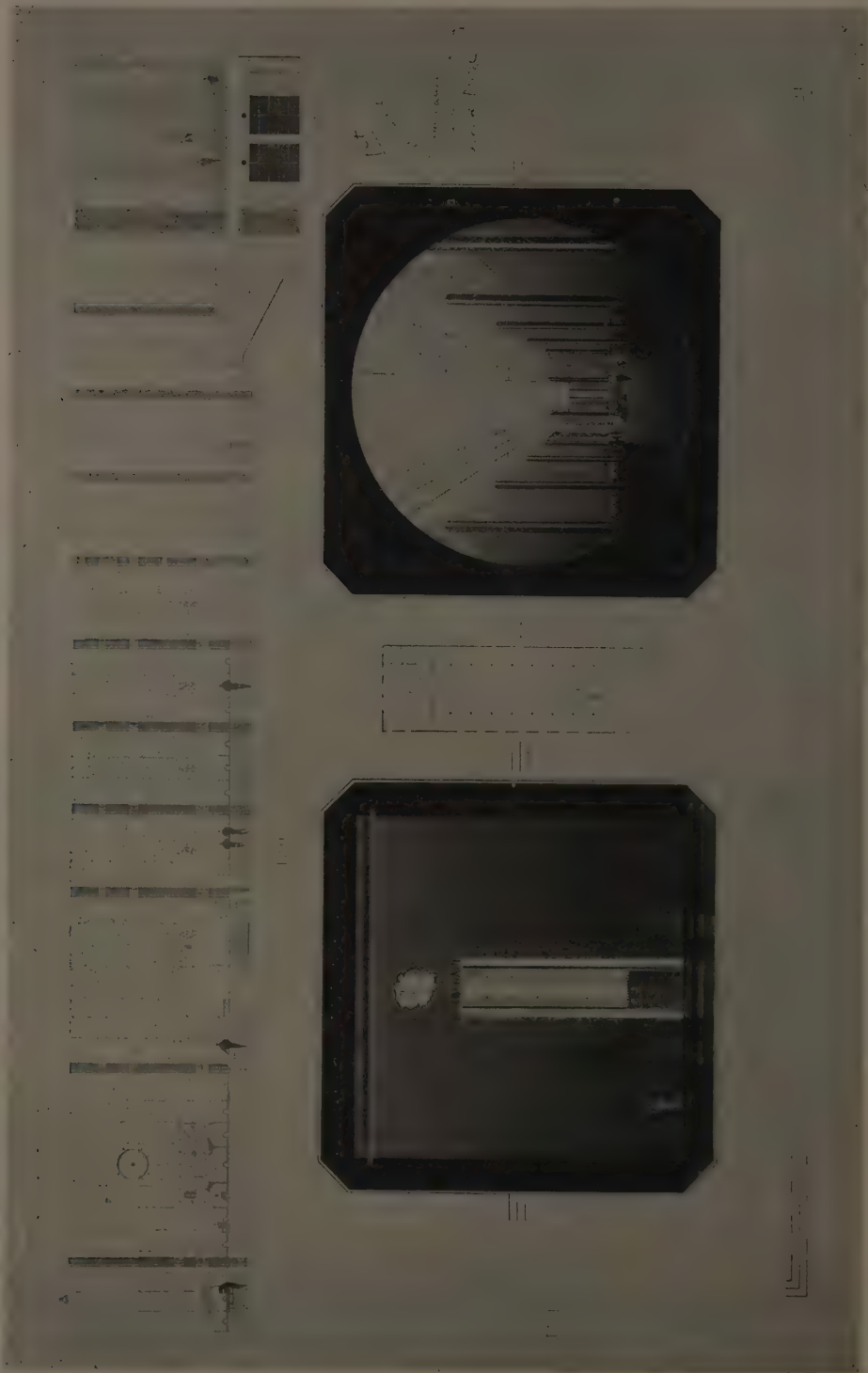
sylvania State College, had the interesting idea of illuminating the inside and the outside with the same lighting system. The jury did not like the vault stairs blocking the circulation as was done also by W. A. Trimble of Carnegie Institute of Technology, whose interior was strong and simple, but whose façade seemed "sec" and forbidding.

Of the four Mentions drawings placed, the plan of A. A. Grasso, of New York University, where the stairs passed over the vault, was not clear to the jury. The project by R. L. Farr, University of Pennsylvania, was disliked for the blocking of the tellers' cages by the round piers and the lowness of the entrance doors. Otherwise it was a very good project.

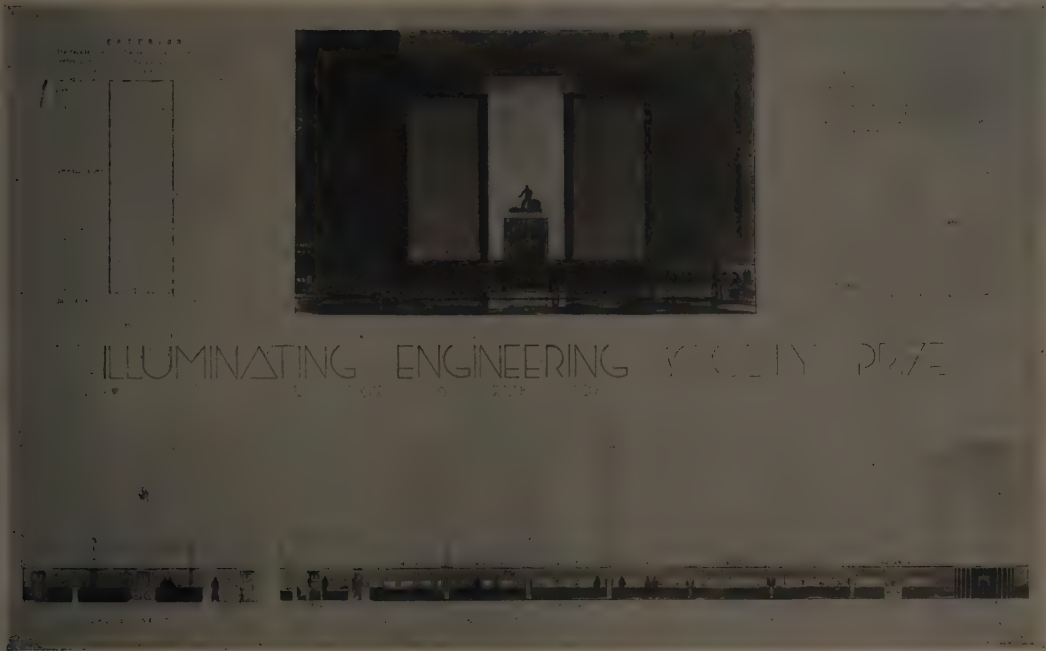
The architectural jury felt, as did the members of the Illuminating Engineering Society, that great progress had been made by the students in their understanding of decorative illumination.



FIRST PRIZE, FIRST MEDAL—J. KABATSKY, NEW YORK UNIVERSITY
CLASS A PROJET III—A BANK FOR SAVINGS



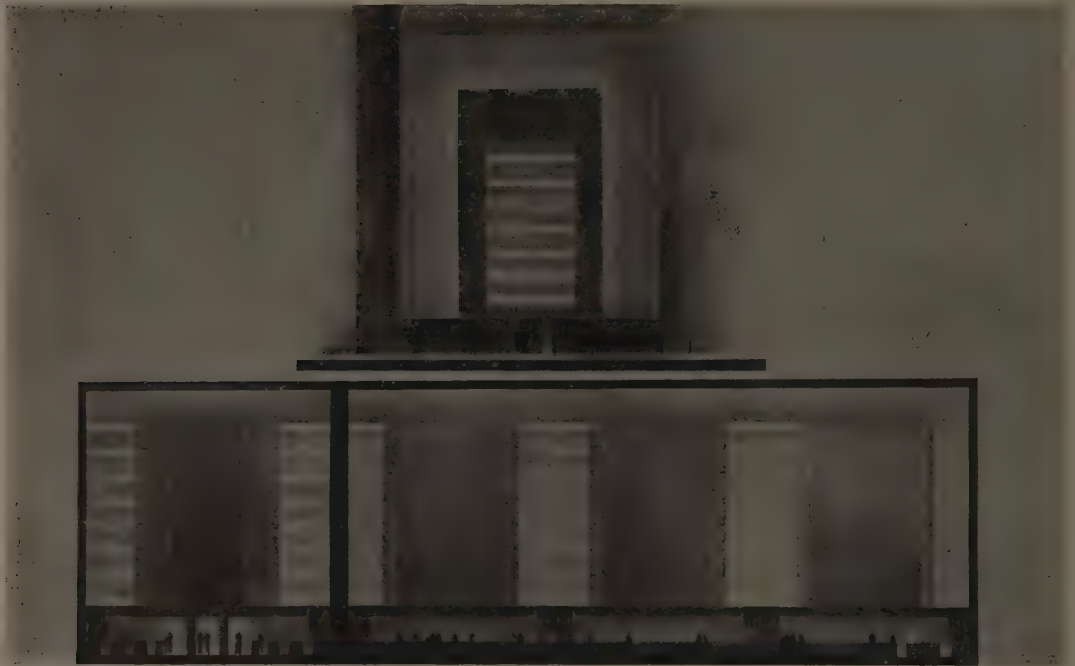
SECOND PRIZE, FIRST MEDAL—J. C. FABRICIUS, NEW YORK UNIVERSITY
CLASS A PROJET III—A BANK FOR SAVINGS



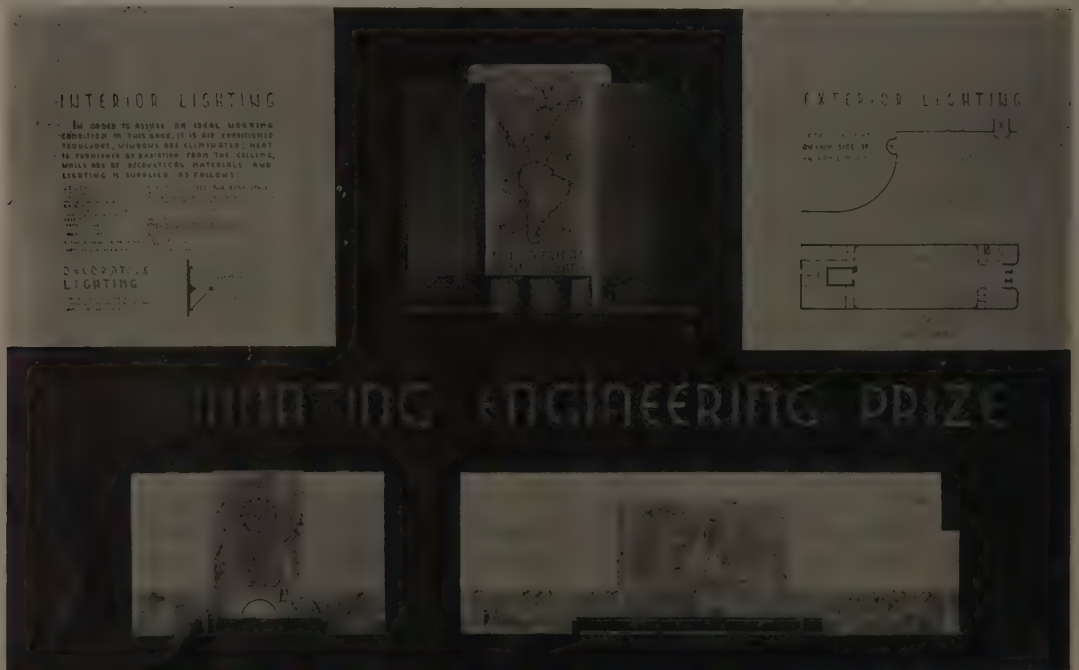
SECOND MEDAL—J. W. GLOE, UNIVERSITY OF PENNSYLVANIA



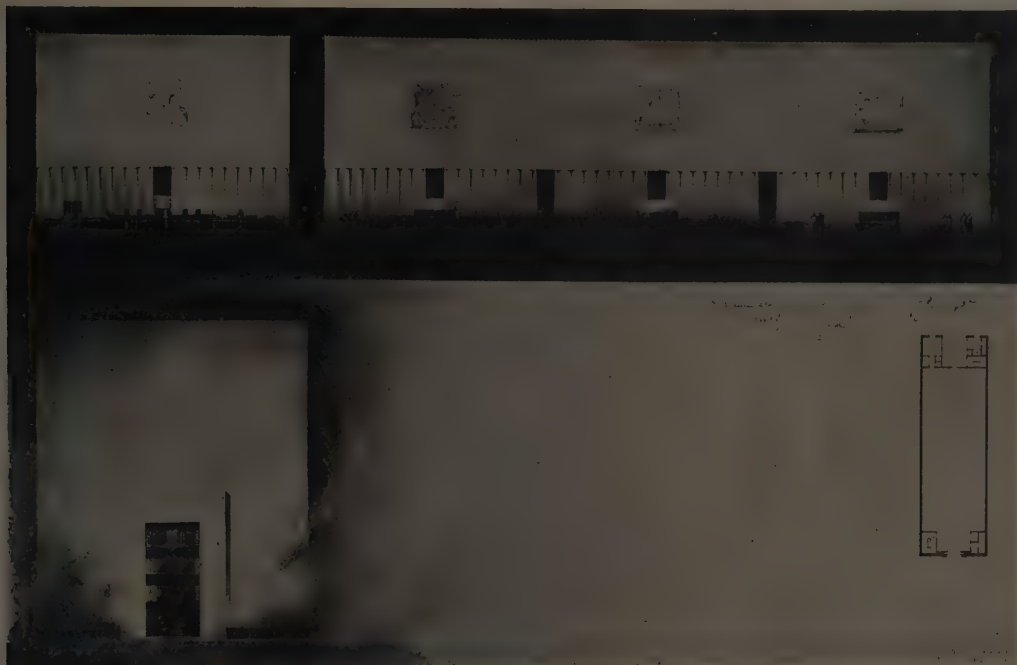
PRIZE AND SECOND MEDAL—C. E. BRUSH, III, PRINCETON UNIVERSITY
CLASS A PROJET III—A BANK FOR SAVINGS



SECOND MEDAL—C. C. TAYLOR, PENNSYLVANIA STATE COLLEGE



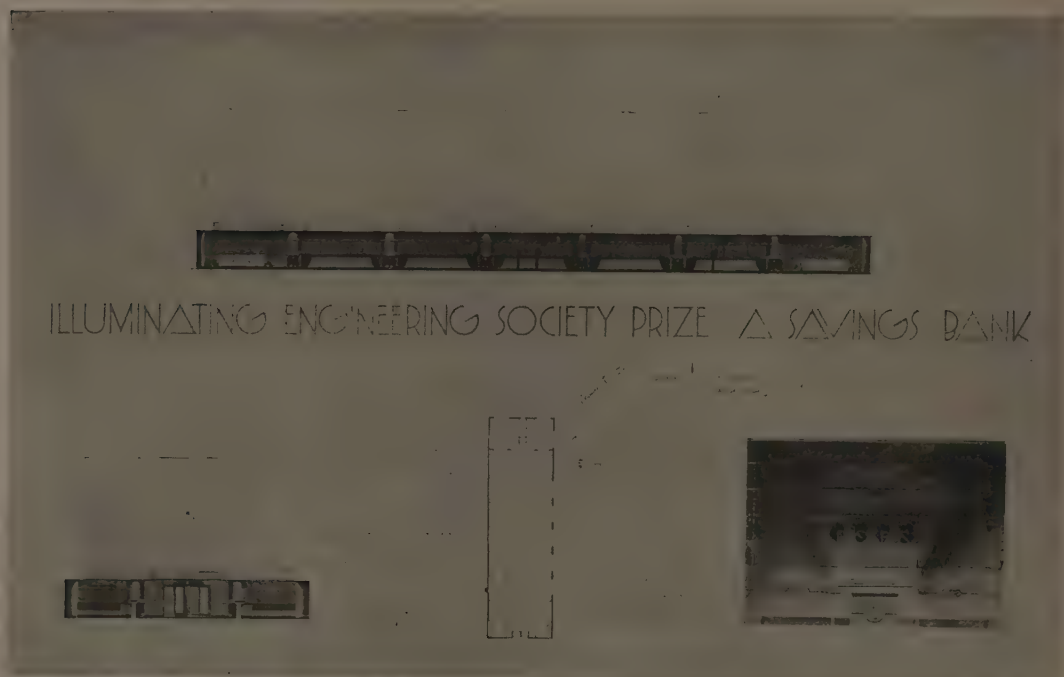
SECOND MEDAL—E. F. IVERSEN, NEW YORK UNIVERSITY
CLASS A PROJET III—A BANK FOR SAVINGS



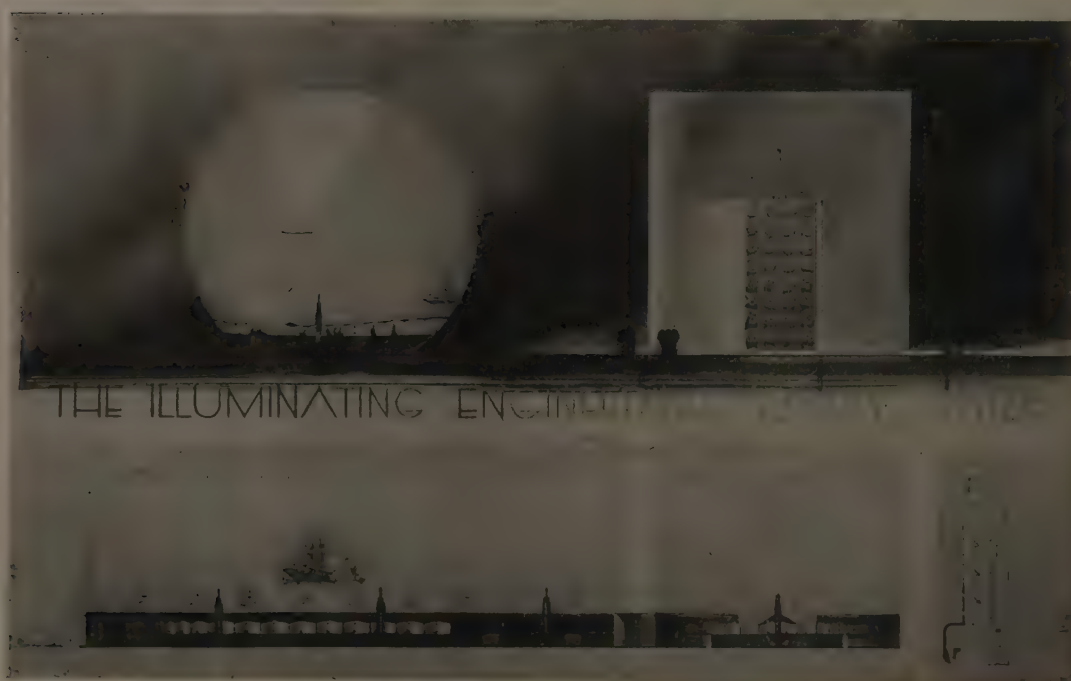
PRIZE AND SECOND MEDAL—W. A. TRIMBLE, CARNEGIE INSTITUTE OF TECHNOLOGY



PRIZE AND MENTION—A. A. GRASSO, NEW YORK UNIVERSITY
CLASS A PROJET III—A BANK FOR SAVINGS



PRIZE AND MENTION—R. L. FARR, UNIVERSITY OF PENNSYLVANIA



PRIZE AND MENTION—S. KATZ, NEW YORK UNIVERSITY
CLASS A PROJET III—A BANK FOR SAVINGS



PRIZE AND MENTION—J. STEIN, UNIVERSITY OF ILLINOIS
CLASS A PROJET III—A BANK FOR SAVINGS

COLOR TREATMENT OF EXTERIOR OF BUILDING

MURAL DECORATION PROGRAM V

JUDGMENT MARCH 25, 1935

A modest three-storey store and apartment building in a fashionable Southern resort has recently changed hands. In connection with renovating the building, the purchasers wish to make it unusual and attractive by stuccoing the exterior and decorating it with frescoes or colored sgraffito. The decoration is the subject of this problem.

The building, shown in the accompanying sketch, is flanked on both party walls by adjacent construction. It

is situated at the angle of a main shopping avenue and a side street zoned for residential use only; consequently store fronts are limited to the avenue. The corner store has been let to a milliner. The others will sell dry goods and notions.

The decorative treatment requires a frieze around the two exposed sides of the building above the store windows. The decorator is free (1) to choose the subject

and treatment of this frieze; (2) to determine any decorative treatment he may wish to apply to the side wall of the building below the frieze; (3) to decorate the spaces between the windows above the frieze in any scheme or pattern he may choose, which does not cover

more than one-half that area. He will determine the color of the wall, the base and the trim. He may also, if he wishes, determine the pattern and color of the sidewalk, which must be laid in large patches of colored cements, subdued in tone, with rectilinear divisions.

JURY OF AWARD

Miriam Buchholz
Allyn Cox
John C. B. Moore

Donald A. Fletcher
Hildreth Meiere

William C. Palmer
James Michael Newell

Hugo Ohlms
Ernest Peixotto

CRITIQUE

BY ALLYN COX

In order to have a basis for comparison and fair competition, it is necessary that all the terms of the program be carried out literally. In this case there is a blue-print which should be considered as representing an actual building. The jury regrets having had to reject a number of the projects—some of them interesting—where there were actual changes made in the building. Another definite requirement of the program which was sometimes neglected was the frieze above the store windows.

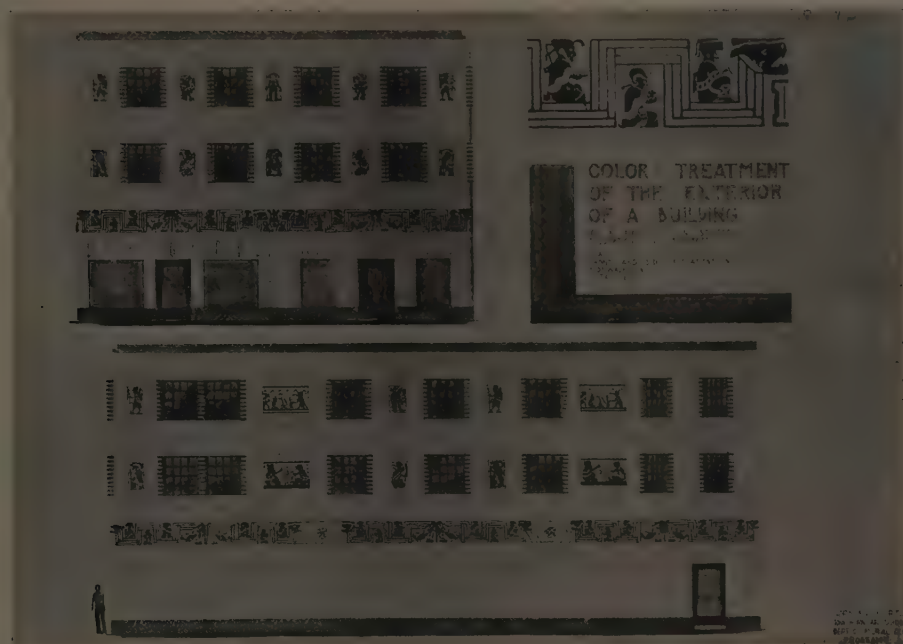
There was one general criticism, so serious that it prevented the giving of medals. This was the lack in the approach to the problem, of the point of view of the painter as a painter. Almost all the schemes were so purely architectural that they would have given an effect of dryness if actually executed in fresco or sgraffito. The scale and structure of the decoration in relation to the architecture must be considered first, if that is wrong, the finished work cannot be right. However, the only excuse or reason for using painting on a wall is that it makes effects possible that could not be got in any other way. The program specifically called for a store and apartment building in a Southern resort. This allowed a freedom of subject and treatment, in fact, almost prescribed a certain lightness and fantastic quality. Unfortunately most of the drawings which solved this angle of the prob-

lem were not well considered in relation to the shape of the walls, either out of scale or too crudely pictorial, like enlarged illustrations applied at random.

Illustrated are two projects to which First Mentions were awarded; the first by N. Curtis of the John Herron Art Institute is an example of the first fault. It could not be given a higher award though the decoration is well thought out, thoroughly consistent in scale, well related to the architectural problems, and well presented. This building gave the unfortunate impression that the owners need not have employed a painter, as an architect could have designed and executed it without aid.

The drawing by L. Goff of the Beaux-Arts Institute of Design Mural Painting Atelier is an example of the opposite fault. It is a painter's scheme and the color is gay and agreeable. The trouble here is too thin a design and one would get tired of such a light decoration. The composition of wall spaces and openings which, since they must be accepted, should be the foundation of any applied decoration.

There are many interesting and amusing examples, both Renaissance and modern, of painted fronts in Germany and Austria as well as in Italy, which solve the problem in many different ways.



FIRST MENTION—N. CURTIS, JOHN HERRON ART INSTITUTE



FIRST MENTION—L. L. COFF, BEAUX-ARTS ATELIER
MURAL DECORATION PROGRAM V—COLOR TREATMENT OF EXTERIOR OF BUILDING

A FRONTISPIECE

ANALYTIQUE IV

JUDGMENT MARCH 26, 1935

This frontispiece is to be used for an architectural work on formal gardens issued by an American Garden Club. Furthermore, a large vase from one of the French gardens, originally designed by LeNotre, has been given to the club and is to be shown as a detail of the frontispiece. This vase, similar to one of the Versailles vases of the Louis XIV and XV periods, is eight feet high. Eventually

it is to be placed in a garden belonging to the club, on a pedestal about four feet in height, and will have around it a semi-circular, marble bench surmounted by a colonnade with its entablature, the whole forming an exedra. The exterior diameter of the semi-circle of this exedra shall not exceed 35 feet.

JURY OF AWARD

Alfred Busselle, Jr.
Gaetano Cecere
Donald A. Fletcher
C. W. Riley

Harold V. Goubert
Otto F. Langmann
Charles L. Nutt
John V. Van Pelt

Charles Romer
Thomas B. Temple

Harry Leslie Walker
Leonard B. Wamnes
Clifford C. Wendehack

CRITIQUE

BY DONALD A. FLETCHER

The jury was impressed with the high standard of the selected drawings, but the general average might have been better.

Twenty Mentions were awarded for adequate performance in the matters which made up the problem—the choice of vase to serve as a motif, choice of architecture to accompany the vase, composition of the sheet, draftsmanship and character. These points were frequently considered, separately by the jury. Inadequacy in one or more of these points lowered the award of forty-one drawings to Half Mention. Twenty-four below standard in composition and draftsmanship received no award. Many students are not yet able to compose the required elements on a sheet, to draw the details of classical architecture (including capitals projected up from a curved plan), to cast shadows, and to arrange values intelligently in rendering. These are not matters of taste, but of information, which must be acquired before an Analytique can be successfully carried through. Inadequacy in the choice of vase and its accompanying architecture,

while lowering the award, did not in themselves carry it below a Half Mention.

Ten drawings were found to be clearly above the average, and were given First Mention. Three of these, after some discussion, were Placed.

The jury expressed its preference for the projet of W. F. Marshall, despite the placing of the section and some aspects of the vase itself.

The projet of W. O. Cain found unanimous support, but with a criticism of monotony in the trees which is not apparent in the reproduction.

That of Miss Waisman was chosen from several of the same type, on the basis of the character of the details of the vase and architecture.

Another projet would have been Placed had it not been done too much in the manner of a painter; still another, had not the title been sprawled across the architecture.

One drawing was placed H. C. The Order though correctly indicated on the esquisse, was developed as an unornamented post and lintel in the projet.



FIRST MENTION PLACED—W. F. MARSHALL, NEW YORK UNIVERSITY
ANALYTICUE IV—A FRONTISPIECE



FIRST MENTION PLACED—T. WAISMAN, NEW YORK UNIVERSITY



FIRST MENTION PLACED—W. O. CAIN, CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.
ANALYTIQUE IV—A FRONTISPIECE

REPORTS OF JUDGMENTS

DEPARTMENT OF ARCHITECTURE

ARCHAEOLOGY PROJET IV

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:
NO AWARD: 3

NEW YORK UNIVERSITY:
SECOND MEDAL: A. P. Amari.
FIRST MENTION: T. A. Federico.

UNIVERSITY OF ILLINOIS:
FIRST MENTION: C. R. Gairing.
MENTION: B. W. Maxwell.

A SPANISH PATIO

13 DRAWINGS SUBMITTED

UNIVERSITY OF NOTRE DAME:
FIRST MENTION: M. F. Gaul, A. E. Van Namee.

YALE UNIVERSITY:
MENTION: D. C. Barker, K. Y. Saint, O. S. Willingham.
NO AWARD: 1.

ELEMENTARY INTERIOR DESIGN IV

A GROUP OF ACCESSORIES

AWARDS

19 DRAWINGS SUBMITTED

CARNEGIE INSTITUTE OF TECHNOLOGY:

SECOND MEDAL: D. C. Tavano.
MENTION: J. M. Frymire.
HALF MENTION: J. B. Ray, A. L. Thomssen.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

MENTION: A. R. Yingling.

NEW YORK UNIVERSITY:

MENTION: R. L. DuBrul, D. L. Dunklee, A. J. Mascola.
HALF MENTION: H. Bartos, E. J. Rakowski, H. Tölnachoff.

UNIVERSITY OF ILLINOIS:

SECOND MEDAL: A. R. Williams.

UNIVERSITY OF NOTRE DAME:

HALF MENTION: J. H. McAuliffe.

UNIVERSITY OF PENNSYLVANIA:

HALF MENTION: J. Fleisher.

YALE UNIVERSITY:

HALF MENTION: B. T. Simmons, W. H. Van Benschoten.
NO AWARD: 1.

UNAFFILIATED:

NEW YORK CITY:
HALF MENTION: G. Lafaye.

ROCK SPRINGS, WYOMING:

NO AWARD: 1.

ADVANCED INTERIOR DESIGN IV

A STAGE SET

AWARDS

8 DRAWINGS SUBMITTED

CHILD-WALKER SCHOOL OF FINE ARTS:

FIRST MENTION: B. Elliott.
HALF MENTION: S. Pett, R. Wheelwright.
NO AWARD: 1.

CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.:

HALF MENTION: O. M. Stone.

KANSAS CITY ART INSTITUTE:

HALF MENTION: L. E. Campbell.

NEW YORK UNIVERSITY:

SECOND MEDAL: E. F. Iversen.

UNIVERSITY OF OKLAHOMA:

NO AWARD: 1.

CLASS A PROJET III

A BANK FOR SAVINGS

AWARDS

199 DRAWINGS SUBMITTED

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: S. S. Granger.
NO AWARD: 9.
HORS CONCOURS: C. Siegel.

CARNEGIE INSTITUTE OF TECHNOLOGY:

SECOND MEDAL AND AWARD: W. A. Trimble.
MENTION: J. L. Divvens, M. Leavitt, L. M. Scott.
HALF MENTION: F. O'C. Church, W. C. Dowler, G. B. Giesey, H. A. Jandl, S. F. Lindquist.
NO AWARD: 14.
HORS CONCOURS: E. J. Brunettini, W. S. Carlson, G. E. Hoffman, R. L. Holtmeier, H. W. Johe, S. J. Linton.

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: J. J. Brust, P. L. Gaudreau, T. A. Pope, P. A. Rigali.
NO AWARD: 2.
HORS CONCOURS: R. E. Collins.

CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.:

HALF MENTION: E. M. Hodgman, N. A. Mader.
NO AWARD: 13.
HORS CONCOURS: A. L. Behling, O. B. Stevens.

COLUMBIA UNIVERSITY, EXTENSION ATELIER:

MENTION: F. E. Johnson.
HALF MENTION: F. F. Battisti, E. R. Crino.
NO AWARD: 2.

GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: M. L. McNair.
HALF MENTION: C. E. Duncan, S. W. Peabody, C. H. Reed, C. C. Schell, J. L. Skinner.
NO AWARD: 5.
HORS CONCOURS: T. G. Little.

ATELIER GNERRE:

HALF MENTION: P. J. Avitabile, M. C. Harper, A. F. Kleiner.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

NO AWARD: 1.
HORS CONCOURS: R. J. Grosel.

CHICAGO ARCHITECTURAL CLUB, ATELIER NELSON:

HALF MENTION: J. McPherson.
NO AWARD: 3.

NEW YORK UNIVERSITY:

FIRST MEDAL AND FIRST PRIZE: J. Kabatsky.
FIRST MEDAL AND SECOND PRIZE: J. C. Fabricius.
SECOND MEDAL: E. F. Iversen.
MENTION AND AWARD: A. A. Grasso, S. Katz.
MENTION: W. Boedefeld, S. H. Klein, A. H. Mathes, E. C. Miller, A. Novak.
HALF MENTION: H. H. Hollweg, E. J. Rakowski, F. A. Vogel.
NO AWARD: 2.

OKLAHOMA AGRIC. AND MECHANICAL COLLEGE:

HALF MENTION: C. E. Bills, G. H. Kanady, R. D. Stone.
NO AWARD: 1.

PENNSYLVANIA STATE COLLEGE:

SECOND MEDAL: C. C. Taylor.
MENTION: J. B. Pruitt.
HALF MENTION: C. R. Conrad.
NO AWARD: 3.
HORS CONCOURS: J. Balis.

PRINCETON UNIVERSITY:

SECOND MEDAL AND AWARD: C. E. Brush, III.
MENTION: W. L. Addikison, C. F. Brauer, J. R. Moreland, Jr.
HALF MENTION: M. C. Branch, Jr., J. Ceruti, G. W. C. Raetze.

ATELIER RECTAGON OF BUFFALO:

HALF MENTION: C. I. Thiele.
HORS CONCOURS: A. J. Nisita.

SAN FRANCISCO ARCHITECTURAL CLUB:

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

MENTION AND AWARD: J. Stein.
MENTION: L. Mayfield, F. V. Traynor, M. O. Urbahn.
HALF MENTION: R. E. Drover, M. Lapota.
NO AWARD: 7.
HORS CONCOURS: C. L. Senefeld.

UNIVERSITY OF NOTRE DAME:

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

SECOND MEDAL: J. W. Gloe.
MENTION AND AWARD: R. L. Farr.
MENTION: J. F. Dunlap, L. N. Fagnani, J. H. Langlois, E. Safford, G. H. Schlosser.
HALF MENTION: W. S. Allen, S. R. Anshen, D. L. Bockius, T. Clattenberg, J. C. Cope, W. N. Doane, C. A. Eisenhower, O. Everett, W. G. Heim, H. C. Hill, P. E. Kohler, A. N. Richards, D. S. Shriver, G. Silver, H. Spigel, W. R. Thompson.
NO AWARD: 7.

VIRGINIA POLYTECHNIC INSTITUTE:

NO AWARD: 3.

YALE UNIVERSITY:

MENTION: D. B. Crittenden, A. N. Daniel.
HALF MENTION: R. F. Daggett, E. P. Foster, Jr., A. R. Henry, W. Jenney, V. Pellegrino, F. C. Rogers, B. T. Simmons, W. K. Sturges.
NO AWARD: 7.
HORS CONCOURS: W. S. Clough, C. A. Schade, F. R. Stanton.

UNAFFILIATED:

ATHENS, OHIO:

NO AWARD: 1.

EDWARDSVILLE, ILLINOIS:

NO AWARD: 1.

NEW YORK CITY AND VICINITY:

HALF MENTION: L. W. Hanousek.
NO AWARD: 1.

PHILADELPHIA, PENNSYLVANIA:

MENTION: J. Goldberg.

DEPARTMENT OF MURAL DECORATION

MURAL DECORATION PROGRAM V

AWARDS

BEAUX-ARTS ATELIER:

FIRST MENTION: L. L. Goff.
NO AWARD: 4.

JOHN HERRON ART INSTITUTE:

FIRST MENTION: N. Curtis, P. Wehr.
MENTION: V. Griffith, G. Martin, E. K. Steele.
HORS CONCOURS: G. Kramer, G. Rodenbarger, M. Stock.
NO AWARD: 4.

NATIONAL ACADEMY OF DESIGN:

NO AWARD: 2.

OHLMS SCHOOL OF FINE ARTS:

FIRST MENTION: D. E. Ekblad.
MENTION: H. Ekblad.
HORS CONCOURS: R. Anderson, F. R. Haley, J. McClusky, W. Moreland, Jr.
NO AWARD: 1.

COLOR TREATMENT OF EXTERIOR OF BUILDING

50 DRAWINGS SUBMITTED

PHILADELPHIA ATELIER:

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

FIRST MENTION: T. D. Parmelee.
NO AWARD: 3.

YALE UNIVERSITY:

MENTION: A. Chorney, F. E. Farnham, R. J. McCormick, E. Meehan.
NO AWARD: 13.

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

NO AWARD: 2.

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN

DEPARTMENT OF ARCHITECTURE

ANALYTIQUE IV

AWARDS

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS:

MENTION: E. D. Brown.
HALF MENTION: T. E. Harden, P. K. Walker.
NO AWARD: 1.

BEACON HILL SCHOOL OF DESIGN:

MENTION: H. W. Putnam.
HALF MENTION: F. B. Cleveland.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: R. E. Higdon.
HALF MENTION: A. G. Guttersen.
NO AWARD: 3.
HORS CONCOURS: A. J. Miller.

CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.:

FIRST MENTIONS PLACED: W. O. Cain.
HALF MENTION: E. F. Broggini, T. Klevay.

ATELIER ESCHWEILER-MILWAUKEE:

NO AWARD: 1.

GEORGE WASHINGTON UNIVERSITY:

HALF MENTION: M. L. Rice.

GEORGIA SCHOOL OF TECHNOLOGY:

FIRST MENTION: N. H. Higgins.
MENTION: S. K. Neill, R. V. Richard.
HALF MENTION: R. A. McKenzie, R. E. Slay.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

HALF MENTION: D. T. Crooks.
NO AWARD: 3.

JOHN TARLETON AGRICULTURAL COLLEGE:

MENTION: R. Reinheimer, Jr.
HALF MENTION: M. L. Lanford, D. H. Miller.

ATELIER LIGHT:

NO AWARD: 1.

MANHATTAN COLLEGE:

HALF MENTION: R. H. Arlinghaus, W. J. Murray, W. P. Sakowits,
N. Senesey, L. Ward.
NO AWARD: 3.

NEW YORK UNIVERSITY:

FIRST MENTION PLACED: W. H. Marshall, T. Waisman.
FIRST MENTION: J. F. Castagna, R. T. Handren, A. C. Johnson, S.
King, W. F. Mattern.
MENTION: R. Stein, J. A. Abbate.
HALF MENTION: C. A. Schultz, P. Schuhmacher.

A FRONTISPIECE

103 DRAWINGS SUBMITTED

OKLAHOMA AGRIC. AND MECHANICAL COLLEGE:

FIRST MENTION: H. Horton.
MENTION: C. J. White.
HALF MENTION: R. G. Parks.

PENNSYLVANIA STATE COLLEGE:

MENTION: W. J. Zalewski.
HALF MENTION: M. M. Bailey, R. H. Binkele, B. H. Evert, R. A.
Walker.
NO AWARD: 3.

SAN FRANCISCO ARCHITECTURAL CLUB:

HALF MENTION: W. Farmer, C. A. Mullins.

UNIVERSITY OF ILLINOIS:

MENTION: S. H. Arthur, B. J. Friedman, G. W. Gray, H. H. Kern,
D. B. Runnells.
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